DEPARTMENT OF THEATRE, DRAMA, AND CONTEMPORARY DANCE

BA & BFA

Bachelor of Arts and Bachelor of Fine Arts

at

INDIANA UNIVERSITY
The story begins long before the lights come on for the first time. It starts with creation, conception, writing. There is influence from the outside world and from the imagination. There is research.

There is design down to the very last stitch in a costume. There is intentional manipulation of light to convey emotion. There are long hours spent rehearsing with people who come together from different backgrounds to create a bond found nowhere else. The only thing missing is you.

Take your place.
Choose your role

Bachelor of Arts in Theatre & Drama

This degree gives you a strong foundation in the study of drama as a humanistic discipline, and is founded on the belief that theatrical production and classroom study complement each other. You will be involved in the practice of theatre as an art, preparing you for postgraduate work in the performing arts and related fields. Beyond that, this degree prepares you for any field requiring creativity, practice, and the rigors of professional self-expression and discipline.

LINDA PISANO
Department Chair and Professor of Costume Design

Linda is an award-winning costume designer who chairs the IU Department of Theatre, Drama, and Contemporary Dance and directs the Theatre and Drama Department’s Study Abroad Program in London. She is a member of the United Scenic Artists Local 829 and her work has covered a broad range of theatre, dance, musical theatre, ballet, and opera throughout the United States. Her work has been featured in the Quadrennial World Design Expo in Prague and the World Stage Design exhibition. Several of her ballet designs continue to tour through Canada, England, and the United States. She serves on the Board of Directors of the United States Institute for Theatre Technology, regularly presents and publishes, and holds membership in USITT, ATINER, the Costume Society of America, and the Costume Society of Great Britain.
Emphasize your passion

By choosing an emphasis, you can focus your studies on the area of theatre you wish to pursue.

ACTING AND DIRECTING

Complete a full complement of performance-based studies, including voice, diction, movement, and stage combat, as well as acting and directing courses that explore styles and genres of performance. You’ll study with faculty who are working professionals and benefit from their expertise and experience. Then you’ll apply what you learn with opportunities for live performance on the mainstage season and in over 35 independent projects per year.

BACHELOR OF ARTS IN THEATRE AND DRAMA

DESIGN AND TECHNOLOGY

Get in-depth training in industry standard techniques, software, and processes as you complete a sequence of courses in scenic, costume, sound, lighting, and projection design and implementation. Then choose specialties to focus on throughout your academic journey. You’ll apply your skills by participating in independent projects, course projects, and the mainstage season and learn from award-winning faculty and academic specialists.

HISTORY, THEORY, AND LITERATURE (HTL)

Gain a deeper understanding of theatre through research, analysis, and writing. Within this emphasis, students can choose to approach theatre as scholars, playwrights, or dramaturgs. You’ll have the opportunity to explore cross-disciplinary scholarship, serve as a dramaturg or assistant dramaturg on our mainstage season, and see your writing staged in independent projects or as part of our annual At First Sight festival of new work. In addition, you’ll learn from faculty with extensive experience in both the academy and the theatre industry.

STAGE AND PRODUCTION MANAGEMENT

Learn to be a stage or production manager as you take a variety of courses to hone skills in organization, communication, and people management. You’ll have opportunities to apply your skills as an assistant stage manager or stage manager during our mainstage season. You can also take advantage of courses that have field work in Las Vegas, at Disneyland, and on cruise ships with opportunities for internships and professional placement.
The scholar-artist

History, Theory, and Literature Foundation
All IU Theatre, Drama, and Contemporary Dance students take courses in the History, Theory, and Literature area. In each class, you’ll deeply explore a specific topic, period, or genre within theatre and performance. These classes are designed to help you practice skills of research, writing, and critical analysis, and to apply these skills to your own artistic practice. HTL classes also create an opportunity for students to interact and build relationships that can last beyond college.

Vinegar Tom (2019)
The Heiress (2018)
Barbecue (2018)
By the Bog of Cats (2019)
DIANA GRISANTI  
Visiting Professor, Playwriting
Diana Grisanti is a playwright, educator, and the Co-Artistic Director of Theatre (502) in Louisville, Kentucky. Her plays include The Patron Saint of Losing Sleep (Actor’s Theatre of Charlotte), River City (NNPN Rolling World Premiere), Mandatory (Weber State University), and Bowling for Beginners (Vanderbilt University). She was a contributing writer on the bilingual inspired anthology That High Lonesome Sound (Humana Festival at Actors Theatre of Louisville), and is part of the third cohort of Audible Emerging Playwrights.
Diana has written multiple plays for young actors and audiences. She has also co-written three plays with her spouse, Steve Moulds.
Currently, she is at work on El Guayabo/The Guava Tree, a bilingual musical for Creede Repertory Theatre, with composer Emiliano Messiez and director Ismael Lara. Diana has been a Michener Fellow, a Kentucky Arts Council Fellow, and a Writer in Residence at Vanderbilt University.

DR. JENNIFER LALE  
Lecturer of Undergraduate Studies
Jennifer is a puppeteer, playwright, and educator originally from Cleveland, Ohio. She spent a season with Madcap Productions Puppet Theatre, touring to eight states performing puppet shows at schools, libraries, and community centers. She also was the education and outreach associate at La Jolla Playhouse, overseeing student matinees, public outreach, and the Young Performers’ Workshop for grades two through twelve.
She holds a B.A. in theatre and cinema from Denison University and an M.A. and Ph.D. in theatre history, literature, and criticism from the Ohio State University. She has worked as an instructor at Missouri State University and as an associate lecturer at University of Wisconsin, Stevens Point, as well as teaching adjunct at University of Redlands, Palomar College, and San Diego Mesa College.

DR. ERIC MAYER-GARCÍA  
Lecturer in Theatre History, Theory, and Literature
Eric is a Latino theatre artist and scholar, whose writing on Latinx theatre brings visibility to its history and promotes its production on university and professional stages. He graduated with his Ph.D. from the LSU School of Theatre in 2016. The research for his first book project, Hemispheric Routes of Avant-Garde Theatre has received several awards and accolades, including the in-residence research fellowship from the Cuban Heritage Collection in the University of Miami Libraries, the LSU Graduate School Dissertation Fellowship, the Ann Veronica Simon Award for Outstanding Gender Studies Dissertation, and special recognition from the Ford Foundation.
Mayer-García teaches courses on theatre history, dramatic literature, performance studies, feminist criticism, and Latin America studies.

DR. ELEANOR OWICKI  
Assistant Professor, Head of History, Theory, & Literature
Eleanor’s research focuses on contemporary Irish and British theatre, with particular attention to the performance of identity in post-conflict Northern Ireland. She has published several peer-reviewed articles and book chapters on this topic and is currently working on a book project on theatre in Belfast between the Good Friday Agreement of 1998 and the collapse of the devolved Northern Irish Assembly in 2017.
Eleanor teaches courses in the History, Theory, and Literature area of the Department of Theatre, Dance. Undergraduate courses include Theatre History I & II, Science Fiction on Stage, and 20th Century Irish Theatre. Before coming to IU, she taught at Texas A&M University.
Eleanor is the Conference Planner for the Theatre History Focus Group of the Association for Theatre in Higher Education. At IU she dramaturged Anne Washburn’s Mr. Burns: A Post-Electric Play, Brian Friels’ Dancing at Lughnasa, and Marina Carr’s By the Bog of Cats.

TANYA PALMER  
Associate Professor of Dramaturgy, Head of incoming Dramaturgy M.F.A program
Prior to joining the faculty at Indiana University, Tanya served as the Producer and Director of New Play Development at the Goodman Theatre and led the theatre’s new play programs for 14 seasons. She curated and produced New Stages, the theatre’s annual new play festival, and served as the production dramaturg on a number of world premieres including Dana H. by Lucas Hnath, directed by Les Waters; an original adaptation of Roberto Bolaño’s novel 2666 written and directed by Seth Bockley and Robert Falls; Smokefall by Quiara Hudes directed by Eddie Torres; The Long Red Road by Brett C. Leonard directed by Philip Seymour Hoffman and the Pulitzer Prize-winning Ruined by Lynn Nottage, directed by Kate Whorskey.
As a playwright, her works include Spring, BodyTalk, Trash, The Memory Tour and Don’t Look Back, Must Look Back.
LERALDO ANZALDUA  
Assistant Professor, Movement and Stage Combat  
Leraldo is an Actor, a Fight Director with the Society of American Fight Directors, and a choreographer with Stage Directors and Choreographers, Theatres include: Indiana Repertory Theatre, Colorado Shakespeare Festival, Houston Grand Opera, Alley Theatre, Cardinal Stage, and Bloomington Playwrights Project. Leraldo is a voiceover talent of almost 100 characters with Sentai Filmworks with titles airing on Netflix, Hulu, and Cartoon Network/Adult Swim. He has been a motion capture performer and fight director with Sony Pictures and Sola Digital in Tokyo, Japan. He has worked on stage, in film and on network television. He completed Dial M for Murder and The Cay, The Curious Incident of The Dog in the Nighttime, and Noises Off. He has coached dialects for the National Tour of Kiss Me Kate, the NY City Opera production of Dead Man Walking and for regional theatres including Meadowbrook Theatre, Arkansas Shakespeare Theatre, and Chicago Shakespeare Theatre. He also coaches for IU Opera Theatre, as well as appellate court prep at IU’s Maurer School of Law. Nancy has worked on stage, in film and on network television. She completed certification as a master teacher of Patsy Rodenburg’s voice technique at Michael Howard Studios in New York, also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.

NANCY LIPSCHTZ  
Associate Professor, Voice, Dialect, and Speech  
Nancy has been teaching theatre at IUB since 2005 and has been a professor of theatre at Wayne State University in Detroit, Cornell University in Ithaca, NY, and Michigan State University. She has been a voice coach at IRT since 2007 where she recently coached Dial M for Murder and The Cay, The Curious Incident of The Dog in the Nighttime, and Noises Off. She has coached dialects for the National Tour of Kiss Me Kate, the NY City Opera production of Dead Man Walking and for regional theatres including Meadowbrook Theatre, Arkansas Shakespeare Theatre, and Chicago Shakespeare Theatre. She also coaches for IU Opera Theatre, as well as appellate court prep at IU’s Maurer School of Law. Nancy has worked on stage, in film and on network television. She completed certification as a master teacher of Patsy Rodenburg’s voice technique at Michael Howard Studios in New York, also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.

JENNY MCKNIGHT  
Professor of Practice, Acting and Directing  
Prior to joining the faculty at IUB, Jenny taught at The University of Arkansas and Oklahoma City University, coached acting professionally, and conducted numerous career workshops. For IU Theatre, Jenny also serves as Intimacy Choreographer and Consultant for departmental productions. As an actor and longstanding member of Actors’ Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumppo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Clarence Brown Theatre, and Arizona Theatre Company, among many others. Locally, Jenny has performed at Bloomington Playwrights Project and directed at Cardinal Stage and Jewish Theatre of Bloomington. Jenny is an M.F.A. graduate of The University of Alabama.

JONATHAN R. MICHAELSEN  
Professor, Acting and Directing, Head of Acting and Directing M.F.A. programs Director of Graduate Studies  
Jonathan served as chair of the Department of Theatre, Drama, and Contemporary Dance at IU from 2004 to 2018. He was instrumental in re-establishing the M.F.A. program in playwriting at IU and spearheading the creation of the Musical Theatre B.F.A. and Costume Technology M.F.A. degrees. As part of the mainstage season at IU, Jonathan has directed Hamlet, Mr. Burns: A Post Electric Play, Vanya, Sonia, Marsha, and Spike, A Clean House, The Scarlet Letter, Arcadia, A Funny Thing Happened..., and the world premieres of Reel and Nice Nails. Jonathan has studied improvisation at the Second City, Annoyance Theatre, and Improv Olympics in Chicago. He is currently working on a devised theatre piece centering on the theme of addiction. Active in the Southeastern Theatre Conference since 1991, he served on the executive committee and as president in 2003–2004. In 2018, Jonathan was honored to be selected as one of three individuals for STC’s Hall of Fame.

ANSLEY VALENTINE  
Associate Professor  
Ansley is a director and choreographer and an educator with experience teaching professionally at the collegiate level and in both public and private performing arts high schools. Ansley is a proud member of the Stage Directors and Choreographers Society (SDC) and Actors’ Equity Association (AEA). Ansley is a graduate of the Arts Midwest Minorities in Arts Administration Fellowship. Awards include a 2014 Telly Award for his film Unchanging Principles, a Kennedy Center Gold Medallion for his efforts to promote college and university theatre across the country, as well as numerous Kennedy Center American College Theatre Festival Certificates of Merit for direction, choreography, and costume design. Ansley holds an M.F.A. in Directing from IU and a B.A. in Theatre from Wabash College. He is a co-founder and the producing artistic director of Ohio Youth Ensemble Stage, a summer youth theatre program that celebrates diversity, inclusion and equal opportunity for all students.
ALLEN HAHN  
Associate Professor and Head of Lighting Design

Allen’s wide-ranging professional career extends from world premiere and standard repertoire operas for major U.S. and European opera companies, to work with well-regarded avant-garde directors at the Brooklyn Academy of Music and numerous companies and festivals in Europe, Asia, and South America. He has served as a lighting consultant to artists for installations at New York’s Metropolitan Museum of Art, several galleries in SoHo, and the ARoS Kunstmuseum in Denmark. In addition to his continued professional practice as a lighting designer, other recent creative activity has included two short dance films and research at the Institute of Theatre Technology. Local 829 and the United States member of United Scenic Artists, Allen is a longstanding member of traditional performance venues. His theatre designs have been seen onstage at the Indiana Repertory Theatre, Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Rocky Mountain Repertory Theatre, Curious Theatre Company, and other companies. Before Indiana University, he was a Chicago-based freelance associate scenic and exhibit designer on museum and theatre projects at various national companies. Additionally, he served as the resident scenic design associate at the Denver Center Theatre Company for four years. Reuben received his M.F.A. from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists Local 829.

ANDREW HOPSON  
Associate Professor, Sound Design and Head of Design and Technology

Andrew has designed or written the scores for shows across the United States, including the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut Trying was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, Birth of Legends, The Battle of Comm Avenue, Hockey’s Greatest Era 1942–1967, The Frozen Four, and Utah’s Olympic Legacy. He has produced, engineered, or performed on over 40 CDs ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, Local 829 and the United States Institute of Theatre Technology.

REUBEN LUCAS  
Assistant Professor and Head of Scenic Design

Reuben has a varied professional design portfolio, which includes scenic and projection designs for theatre, and exhibit design for museums. His theatre designs have been seen onstage at the Indiana Repertory Theatre, Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Rocky Mountain Repertory Theatre, Curious Theatre Company, and other companies. Before Indiana University, he was a Chicago-based freelance associate scenic and exhibit designer on museum and theatre projects at various national companies. Additionally, he served as the resident scenic design associate at the Denver Center Theatre Company for four years. Reuben received his M.F.A. from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists Local 829.

HEATHER MILAM  
Professor of Practice and Head of Costume Design

Heather has served as costume production specialist for the University of Alabama’s Department of Theatre and Dance. Heather has been an adjudicator for the USITT Barbara Matera award, she is the website opportunities manager for Costume Society of America, and one of the jurors/editors for the USITT Costume Commission Poster Session. A native New Yorker, Heather obtained her bachelor’s degree in theatre from Ithaca College. Upon graduation, she moved to NYC, where she made Broadway costumes at Barbara Matera Ltd. Heather has also draped for the Utah Shakespeare Festival and worked with the National Dance Institute, Playmakers Repertory Theatre, Kitchen Theatre, INCOACT, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chautauqua Conservatory Theatre Company, and John Drew Theatre.

JASON ORLENKO  
Visiting Professor and Head of Costume Design

Jason is a costume designer whose work has been seen on the stages of the Milwaukee Rep, the Rep of St. Louis, Indiana Festival Theatre, Milwaukee Chamber Theatre, Skylight Music Theatre, First Stage Children’s Theater, Renaissance Theatreworks, Milwaukee Opera Theatre, In Tandem Theatre, Next Act Theatre, Children’s Theatre of Madison, Marquette University, Juniata College, University of Alaska in Anchorage, and the Peck School of the Arts at the University of Wisconsin, Milwaukee, where he has also served as an adjunct lecturer. An experienced wardrobe supervisor and costume technician, Jason has also worked in the costume departments of American Players Theatre, the Hangar Theatre, Illinois Shakespeare Festival, and the Florentine Opera. A proud member of United Scenic Artists Local 829, Jason earned his B.A. in Theatre from the Peck School of the Arts at UW Milwaukee and his M.F.A. in Costume Design from IU.
Perfect your craft

B.F.A. in Musical Theatre
This program trains you for the new era of Broadway performance exemplified by productions such as Hamilton, Dear Evan Hansen, and Waitress. Led by a faculty of top professional theatre practitioners and scholars, the B.F.A. program’s mission is to prepare professional musical theatre artists for a career in show business. Our rigorous curriculum of acting, voice, and dance training, combined with theatre history and analysis, empowers you to be a nimble performer-auteur in a diverse and ever-changing profession.

Richard Roland
Assistant Professor and Head of B.F.A. Musical Theatre program
Richard is a fourth-generation performer and a third-generation Broadway veteran. He has also appeared in many regional productions and played Jason Sheffield on TV’s All My Children.
In his role as a vocal arranger, he founded and directed the jazz vocal group Monday Off, co-produced two CDs, and toured all over the United States and Canada.
Richard’s directing credits include The Secret Garden, 110 in the Shade, Brigadoon, Forever Plaid, Barefoot in the Park, Souvenir, Urinetown, Avenue Q, God of Carnage, Hairspray, Ragtime, Dear Ruth, No Way to Treat a Lady, Grease, and Metamorphoses, and served as associate director for the NYC premiere of Vanities: A New Musical and the Danish premiere of Story of My Life.
He holds a B.F.A. in Theatre from Denison University and an M.F.A. in Directing from Penn State, where he also served on the School of Theatre faculty. Richard has taught master classes on audition technique and Acting the Song in New York, across the country, and abroad.
RAY FELLMAN
Associate Professor, Vocal Instruction for Musical Theatre
In addition to his role as a professor of musical theatre, Ray continues to have an active career as a music director, pianist, singer, and vocal coach in New York City. NYC music directing credits include Captain Louie, The Tutor, Reluctant Pilgrim, 22 Caliber Mouth, and Buddy’s Tavern. Ray has conducted many regional productions, including Les Miserables, Sunset Boulevard, Sweeney Todd, Phantom, Legally Blond, and The Wizard of Oz at the Fulton Theatre and A Little Night Music at Indiana Repertory Theatre. He has worked with students at NYU’s Graduate Musical Theatre Writing Program, Anderson University, University of Southern Mississippi, Wright State University, the University of Wyoming, and the Torgler Vocal Institute in Newport News, Virginia.

DJ GRAY
Professor of Practice, Musical Theatre Dance
DJ is a performer and choreographer. She was the Associate Choreographer with Tony Award winning The 25th Annual Putnam County Spelling Bee. Associate Choreographer with Tony nominated Xanadu, and assistant staging with Sondheim on Sondheim, as well as Merrily We Roll Along. DJ has also staged TV appearances and events for Broadway and the Tony Awards. Other experience includes: Florida Studio Theater, Candlelight Theatre, Moonlight Stage Productions, OC Pavilion, McCoy/Rigby Entertainment, Barrington Stage, North Shore, Northern Stage, and Plan B Productions in New York. For Television DJ has choreographed for Comedy Central’s Stephen Colbert, Style Network, PBS, NBC, and a live action show for the Cartoon Network. DJ made an appearance on The View, choreographing Whoopi Goldberg’s debut in Xanadu.

LAUREN HAUGHTON GILLIS
Assistant Professor, Musical Theatre
Lauren Haughton Gillis is a performer, director, and choreographer. Credits include: the Broadway production of Wicked, the original casts of Turn of the Century and Sammy. She has produced, directed, and choreographed shows for Broadway Cares Equity Fights AIDS all over the US and Canada with the Broadway National Touring companies of Hamilton, Wicked, Beautiful: The Carol King Musical, and The Book of Mormon, and featuring stars such as Jennifer Holliday.
Lauren has served on faculty at San Diego State University and the Northwestern University NHSI Cherub Program as a director, choreographer, and musical theatre teaching artist and associate. She has taught master classes all over the country for many college musical theatre programs such as: The University of Michigan, University of Cincinnati College-Conservatory of Music, and Syracuse University. She is a proud member of Actors Equity Association and the Musical Theatre Educators’ Alliance.

TERRY LABOLT
Musical Director, Musical Theatre
Terry’s career as a Broadway conductor flourished in the 1980s, when he conducted shows such as 42nd Street, Hello, Dolly!, George M., and Sugar Babies. He is co-author of The Wonder Years—the Musical which enjoyed success Off-Broadway and in Los Angeles in the 1980s. Endeavors at the keyboard include The Fantasticks and touring shows such as The Phantom of the Opera, Evita, Aida, and most recently, Mamma Mia. He performed the area premiere of Keith Emerson’s Piano Concerto #1 with the Kentucky Symphony Orchestra in 2001. In addition, he was the music director of musical theatre for the University of Cincinnati’s College-Conservatory of Music for more than ten years, conducting and supervising over 30 productions while there.

MUSICAL THEATRE FACULTY
Immerse yourself in your art

B.F.A. in Contemporary Dance

Contemporary Dance offers an exciting collection of dance experiences for those who seek rigorous study in the art of modern and contemporary dance. Rich in artistic integrity and disciplined dance training, our strong academic and theoretical core further supports you in your journey to success in the dance profession. World-renowned guest artists and faculty, a broad approach to dance training, and individual mentoring make Contemporary Dance a top 25 nationally ranked dance program each year.

Good Game, Yo! (2015) by Stafford C. Berry, Jr. (performed 2019)

Home (2011) by Rennie Harris (performed 2019)

ELIZABETH LIMONS SHEA
Associate Professor and Director of Contemporary Dance

Reviewed as “stunning...mesmerizing...powerful,” Elizabeth’s choreography has been produced by the John F. Kennedy Center for the Performing Arts, Wave Rising Series, and numerous festivals across the USA, as well as in Israel, China, and Australia. Her works in new media and dance film have been official selections at festivals internationally and have won several awards, including Best Choreography for the Lens and Best Dance Film. Liz teaches her self-developed somatic practice, SomaLab, and choreographic methods and mentorship at workshops in the USA and abroad, most recently at the Royal Academy of Dance in London, and Dance Italia, in Lucca, Italy. She has been a guest artist for many professional companies and universities and is a 200-hour RYT.
STAFFORD C. BERRY, JR.
Professor of Practice and Director of African American Dance Company
Stafford (Baba Stafford) is an accomplished artist, educator, activist, and scholar of African-rooted dance, theater, and aesthetics. Prior to his appointment at IU, Berry was an assistant professor of dance and black studies at Denison University. He was also on faculty at the American Dance Festival. Berry is co-director of the Berry & Nance Dance Project, an all-male contemporary African dance company. Originally from Chester, Pennsylvania, he received his formal education in theater, dance, and music from Temple University and North Carolina Central University and his M.F.A. from Hollins University. He is a certified teacher of the Umfundalai Technique and has taught, choreographed, and performed African-rooted dance nationally and internationally.

SELENE CARTER
Associate Professor and Associate Chairperson
Selene teaches dance improvisation, 20th-century concert dance history, movement analysis, dance technique, and dance making. She has received the Ruth Page Award, Chicago’s highest honor in dance, as well as funding from city agencies and private foundations for her work in dance. As co-director of Chicago’s Links Hall, she created a forum for post-modern and experimental dance by producing workshops and performances in alternative dance and improvisation. She taught improvisation and dance studies at the Dance Center of Columbia College Chicago, the University of Chicago, and the Chicago Academy of the Arts. Selene is a certified teacher in the Bill Evans’ Laban Based Modern Dance Technique. She received her M.F.A. in dance from the University of Wisconsin-Milwaukee.

BEATRICE CAPOTE
Associate Professor
Beatrice Capote is a Cuban American contemporary dancer, choreographer, educator and founder of Contempo: Capotechnique Exercises. In her work, she fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions.

CONTEMPORARY DANCE FACULTY
A minor could be perfect for you if you have a passion for theatre and dance but have plans to major in another subject. Whether you want to perform or explore another facet of the field, these minors will provide you with the flexibility you need to pursue it.

**THEATRE & DRAMA**

If theatre is in your blood while your major is in another field, our Theatre & Drama minor is the perfect match. You’ll have the opportunity to satisfy your itch to perform, learn more about the history of the art, and develop your own skills in presentation and the performing arts.

**CONTEMPORARY DANCE**

Our dance minor students work on technique and knowledge of the dance field. They take courses in dance history and theory, with technique courses in a variety of dance forms. Combine this 18-credit minor with any field of study, so you can graduate confident that your unique needs will be met.
I. CHRISTOPHER BERG
Academic Specialist, Production Technical Director and Scenic Studio Supervisor

Christopher joined the department in 1997. Prior to IU, he worked as technical director for the University of Houston School of Theatre. He also served as the technical director for the Houston Shakespeare Festival. Christopher also worked a season with the Alley Theatre as their draft person. His research interests vary from lean manufacturing and its inherent nature in theatre to the use of composite materials and techniques in scenic and properties construction. Christopher is a member of I.A.T.S.E. Local 618.

MADISON COLQUETTE
Academic Specialist, Department Dramaturg

As the Dramaturg for IU Theatre & Dance, Madison contributes to the planning of the mainstage and summer seasons, mentors student dramaturgs and their work on productions, and works with the M.F.A. Playwrights on the development of new plays for the annual First Sight Festival. Madison has an M.F.A. in Dramaturgy from the University of Iowa where she served as a dramaturg with the Iowa Playwrights Workshop. She previously worked at the International Writing Program at the University of Iowa, the oldest and largest multinational writing residency in the world, and in the Literary Office at the Eugene O’Neill Theater Center in Waterford, Connecticut.

TRISH HAUSMANN
Academic Specialist, Head of Stage Management, Production Manager

Trish was the the House Manager at IU from 2005–2019, and taught Special Topics in Stage Management. She recently accepted the position of Production Manager for the department. Most of Trish’s professional work has been as a stage manager for new works, including the world premiere of Chen Shi-Zheng’s retelling of a classic Chinese opera, The Peach Blossom Fan, produced at the REDCAT in Los Angeles. Also at the REDCAT, Trish was the production manager for Invisible Glass, a multimedia puppetry piece. As a stage manager, she worked at the Sundance Theatre Lab. There, Trish was the stage manager for Stew’s Passing Strange. She has also staged managed at the Kentucky Shakespeare Festival, Hope Summer Repertory Theatre, and the Edgemoar Theatre.

BETSY SMITH
Academic Specialist, Lighting Supervisor

Betsy holds a B.F.A. in Lighting Design from The Theatre School at DePaul University. She joined IU in 2019 after a successful season at American Players Theatre where she was the Master Electrician for the Touchstone Theatre. Prior to IU Betsy was the Assistant Master Electrician at Indiana Repertory Theatre for five seasons and held multiple lighting positions at Utah Shakespeare Festival across two seasons. Betsy also spent several years as a freelance electrician in Chicago before moving to Indiana, working at theatres across the city including Chicago Shakespeare Theater, Court Theatre, and Steppenwolf.

ANNE SORENSON
Academic Specialist, Cutter/Draper

Anne graduated Summa Cum Laude with a B.S. in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri. She received her M.F.A. in Costume Design and Production with a focus in Costume Technology from the University of Alabama. Anne completed a study abroad program in Prague through Illinois State University. Professional credits: Draper at Paramount Theatre, Aurora, IL, Draper at Pennsylvania State University, and Stitcher at Chicago Shakespeare Theatre. Anne has also worked across the country doing summer stock theatre including Illinois Shakespeare Festival, Utah Festival Opera, American Players Theatre, and The Glimmerglass Festival.

PRODUCTION FACULTY

ROBBIE STANTON
Academic Specialist, Costume Studio Supervisor

Robbie is the costume supervisor for all Lee Norvelle Theatre & Drama Center productions. He has designed the costumes for the IU Department of Theatre & Dance productions of Sweet Charity, Moon for the Misbegotten, The Misanthrope, Woyzeck, Guys and Dolls, Hurlyburly, Anything Goes, Twelfth Night, Pippin, Brigadoon, Nine, The Sixth Borough, and IU Broadway Cabaret tour, to mention just a few. He has previously designed costumes for the Brown County Playhouse productions of Not Now, Darling, Deathtrap, Barefoot in the Park, The Rainmaker, Lend Me a Tenor, Tintypes, and Pump Boys and Dinettes. As a member of I.A.T.S.E local 893, Robbie has enjoyed working on many national tours in both the wardrobe and hair departments.

DAN TRACY
Academic Specialist, Properties and Scenic Paint Supervisor

Before making his way to Indiana University, Dan was a prop carpenter for Indiana Repertory Theatre. He hails from Indianapolis where he freelanced for many years as a scenic and event designer for corporate events, drama, and musical theater. In his time as a freelance designer, he has worked for such companies as the Booth Tarkington Theatre, Jewish Theatre of Bloomington, Andretti Autosports, Delta Faucet, Indy Racing League, City of Indianapolis, NFL players association, Under Armor, Rolls Royce, Indiana University, Indiana Festival Theatre, AOL, and many others. Dan is a member of the S.P.A.M. network of Prop Masters, and a member of USITT and SETC.

PRODUCTION FACULTY

ANNE SORENSON
Academic Specialist, Cutter/Draper

Anne graduated Summa Cum Laude with a B.S. in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri. She received her M.F.A. in Costume Design and Production with a focus in Costume Technology from the University of Alabama. Anne completed a study abroad program in Prague through Illinois State University. Professional credits: Draper at Paramount Theatre, Aurora, IL, Draper at Pennsylvania State University, and Stitcher at Chicago Shakespeare Theatre. Anne has also worked across the country doing summer stock theatre including Illinois Shakespeare Festival, Utah Festival Opera, American Players Theatre, and The Glimmerglass Festival.

ROBBIE STANTON
Academic Specialist, Costume Studio Supervisor

Robbie is the costume supervisor for all Lee Norvelle Theatre & Drama Center productions. He has designed the costumes for the IU Department of Theatre & Dance productions of Sweet Charity, Moon for the Misbegotten, The Misanthrope, Woyzeck, Guys and Dolls, Hurlyburly, Anything Goes, Twelfth Night, Pippin, Brigadoon, Nine, The Sixth Borough, and IU Broadway Cabaret tour, to mention just a few. He has previously designed costumes for the Brown County Playhouse productions of Not Now, Darling, Deathtrap, Barefoot in the Park, The Rainmaker, Lend Me a Tenor, Tintypes, and Pump Boys and Dinettes. As a member of I.A.T.S.E local 893, Robbie has enjoyed working on many national tours in both the wardrobe and hair departments.

DAN TRACY
Academic Specialist, Properties and Scenic Paint Supervisor

Before making his way to Indiana University, Dan was a prop carpenter for Indiana Repertory Theatre. He hails from Indianapolis where he freelanced for many years as a scenic and event designer for corporate events, drama, and musical theater. In his time as a freelance designer, he has worked for such companies as the Booth Tarkington Theatre, Jewish Theatre of Bloomington, Andretti Autosports, Delta Faucet, Indy Racing League, City of Indianapolis, NFL players association, Under Armor, Rolls Royce, Indiana University, Indiana Festival Theatre, AOL, and many others. Dan is a member of the S.P.A.M. network of Prop Masters, and a member of USITT and SETC.

PRODUCTION FACULTY

ANNE SORENSON
Academic Specialist, Cutter/Draper

Anne graduated Summa Cum Laude with a B.S. in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri. She received her M.F.A. in Costume Design and Production with a focus in Costume Technology from the University of Alabama. Anne completed a study abroad program in Prague through Illinois State University. Professional credits: Draper at Paramount Theatre, Aurora, IL, Draper at Pennsylvania State University, and Stitcher at Chicago Shakespeare Theatre. Anne has also worked across the country doing summer stock theatre including Illinois Shakespeare Festival, Utah Festival Opera, American Players Theatre, and The Glimmerglass Festival.

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Fiona Schlegel

Fiona is a 2019 B.F.A. graduate in Contemporary Dance. She’s been involved with the department’s Student Advisory Board and was president of IU’s Movement Cooperative. She hopes to one day teach dance and own her own studio.

“A WEDNESDAY IN THE LIFE

10 A.M.
First class of the day is ballet in the School of Public Health building.

11:30 A.M.
Hurry over to Modern Techniques dance class.

1 P.M.
Take a break in the Indiana Memorial Union to relax and grab lunch, usually sushi.

3:30 P.M.
Head back over to the School of Public Health to rehearse for a Deuce Coupe by Twyla Tharp for Making Spaces. The annual winter dance concert includes all faculty and two guest choreographers each year.

5:30 P.M.
Break from rehearsals means time to work on any homework, reply to emails, and eat dinner before rehearsals start again.

7 P.M.
Back to rehearsal for another Making Spaces piece, this time Home, by Rennie Harris. This piece is a collaboration with the African American Dance Company.

“We all have that ‘wanting to perform’ in common.”

In addition to classes, she’s creating a music video with a cast she chose, and music by a student in the IU Jacobs School of Music.
A WEDNESDAY IN THE LIFE

Victoria Wiley

Victoria is a senior pursuing a B.F.A. in Musical Theatre and a minor in Arts Management. After IU, she hopes to perform for a number of years, then transition into the representation and management side of the business.

9:30 A.M.
Head over to Wells Library to grab some breakfast, usually a mushroom egg scramble, to give her energy for a packed day ahead.

10:30 A.M.
Clock in at Coffee Bean & Tea Leaf, conveniently located in Wells Library, where she works as a barista.

3 P.M.
Back to the theatre building for Musical Theatre Dance, taught by DJ Gray.

30

4:45 P.M.
Now it’s time for Master Class, an innovative session where professors, juniors, and seniors give feedback and critiques on students’ performance skills.

6:30 P.M.
Arrive at rehearsal a little early to check in with stage managers and warm up the vocal chords.

6:45 P.M.
Victoria was cast as Leading Player in the department’s recent production of Pippin. She loves the inclusivity of the piece and how she is really able to draw the audience in with her role.

11:15 P.M.
Her Wednesday ends at her dorm room in Read Hall to unwind and prepare to do it all over again tomorrow.

“It’s an overwhelming sense of joy and peace to work so hard on something and finally see it come to fruition.”
A THURSDAY IN THE LIFE

9 A.M.
Head to lighting design class.

10 A.M.
Use hour of down time to walk over to Bloomington Bagel Company for a bagel with lox schmear and work on homework.

11 A.M.
Makes his way to Swain West for Birth and Death of the Universe, a class that centers on the Big Bang Theory.

12:30 P.M.
Takes a bus from Wells Library to go home, eat lunch, and look over lines for class, rehearsal, and a performance.

3 P.M.
Arrive at Acting III class, an intensive course where students are expected to put a scene from a play on its feet and perform it in about a week.

5 P.M.
Head to rehearsal for a scene in Waiting for Godot that worked on with graduate students.

6:30 P.M.
Hurry to the Lee Norvelle Theatre Building to prepare for The Heiress by doing his hair and makeup and vocal warm-ups.

7:30 P.M.
The lights go on, and the show begins. Felix played Morris Townsend, a main character who is suspected of pretending to be in love with a woman for her inheritance.

10:30 P.M.
Take off the makeup, restore hair back to normal, and greet the audience after the show.

Felix Merback is a senior pursuing a B.A. in Theatre and Drama and a minor in German. After he graduates, he aspires to move to Los Angeles and act in film.

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The Heiress (2018)
Our department would be nothing without the talent our students bring on and off stage. Our department productions are a direct application of the research, craft, art, and techniques studied and explored in our theatre and dance classrooms here on the IUB campus.

Each semester, we provide a plethora of opportunities for you to shine in the field of your dreams.

Productions are selected based on two criteria: how they contribute to a well-rounded experience for our students and how they relate to the world today. For these reasons, we select a vibrant and diverse season of performances that is curated toward the needs of our theatre, drama, and contemporary dance students.

Learn more about our current season at theatre.indiana.edu.
SPACES AND PLACES

Spaces made for art

You’ll spend your time at IU making friends and perfecting your skills in beautifully designed, modern facilities.

We have three performance venues.

The 236-seat Wells-Metz Theatre is an intimate space where the audience is close to the action. It features a full stage trap room and overhead suspension grid, making it a great space for environmental productions.

The 436-seat proscenium Ruth N. Halls Theatre has a 30-seat orchestra pit and is home to our largest productions. It features a large wing with a paint area immediately adjacent, simplifying the scenery construction process.

The 60-seat Studio Theatre provides space for independent student productions and experimental projects initiated by faculty and staff.

You’ll also find a full complement of workshops and studios with professional grade equipment for our design and technology students as well as classrooms designed with the performing arts in mind.
Our department provides a variety of scholarship and financial aid opportunities. Alumni, faculty, and friends have worked hard to establish means for deserving students in the department to be recognized financially for their efforts.

Theatre, Drama, and Contemporary Dance is a part of the College of Arts and Sciences, which offers more than 350 scholarships and awards to students. Incoming students who are directly admitted to the College with Theatre, Drama, and Contemporary Dance as their intended major may be eligible for a number of merit-based scholarships within the College.

To calculate your cost for attendance, visit admissions.indiana.edu.

Financial support for you and your dreams

A degree from the Department of Theatre, Drama, and Contemporary Dance is an excellent educational value—one that we strive to make as affordable as possible.

Ready to take your place?

We’re thrilled you’re ready to begin the admissions process.

Each of our programs has its own requirements, which often include auditions, interviews, and/or portfolio reviews.

Learn more about the process at theatre.indiana.edu

QUESTIONS? CONTACT US.

812-855-4503
275 N. Jordan Avenue
Bloomington, IN 47405
Take your place